



alinGherman

Intermède instrumental

music theatre connectivity

for visible and hidden musicians ;
Flute, Oboe, Violoncello, Harp and Percussion (2)

duration : ca. 2'20''

2007

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temporary version 2.2

Preliminary Note

Instrumentation

FLUTE (hidden, on stage)
OBOE (hidden, on stage)
VIOLONCELLO (hidden or visible to audience, on stage)
HARP (hidden, on stage)
PERCUSSION, 2 players (both hidden)

(one player is on stage)
- Vibraphone (F2-F5)
- Tambourine
- Tam-tam (the largest and heaviest possible for extra long resonances)

(another player is on backstage)
- 3 triangles (different pitches but avoid ½ tone intervals)

Hidden and visible...

According to the piece played just before, the Violoncello player must be visible, on stage while the others will be hidden behind a curtain (background). They will be revealed during the performance at a moment indicated in the score.

Conductor needed?

In principle, no conductor is needed. The performers should arrange a system in order to start together without being noticed by audience, a mirror placed backstage for instance.

Rehearsal of The piece...

The rehearsals should be observed by a director to ensure a good rendering. In case it is not possible, work with a video recorder to adjust your movements.

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Note

"Intermède instrumental" was conceived to connect two other pieces that are played before and after it, all part of a large performance. Composed originally as part of the Music theatre project *"(a) Social life"* (2008).

Few elements guided me through the composition of this short "connectivity" ; instability, hesitation, humour and musical/colours outbursts.

The piece planned to be performed before *"Intermède instrumental"* is *"Prilude"* (opus 70) for string quartet or musicians who make mannered entrances. In order to superimpose the two pieces, the 4th player of *"Prilude"* must play Violoncello.


The piece following *"Intermède instrumental"* is *"Relations lumineuses"* (opus 72), a music theatre poem for Lights, Masks, Flute, English Horn, Harp and Percussions (one player). Actually, any another piece including a harp in the instrumentation may be played afterwards instead of *"Relations lumineuses"*.

At the end of the piece, all musicians leave the stage excepting the harp player. When leaving, the performers take the music stands and instruments away. The vibraphone "disappears" as it is pulled out of stage by invisible wires manipulated by one of the percussionists. A loop played by the harpist prepare the cueing with the next piece ...

Jardin = Stage Left Cour = Stage Right (The directions are seen from the director's and audience's perspective, NOT the actors.)

All musicians read from separate parts.

All glissandos occupy the total duration of the note to which they apply.

 = crescendo dal niente

 = fermatas value

Other special instructions are given in the score.

Technical necessities

A removable black STAGE CURTAIN is needed in order to hide all performers in *"Intermède instrumental"* excepting the Violoncello player. This curtain must be placed on stage as a background for the previously performed piece *"Prilude"*. The audience should not notice the existence of a hidden group behind it, before they start to play.

The vibraphone wheels must be prepared to roll straight away from stage towards backstage. (Block the middle stage side wheels.)

Invisible wires must be mounted on the vibraphone in order to pull it slowly and continuously out of stage. This action may be done by one of the Percussionists from backstage (invisible to audience).

In order to connect the previously played piece (*"Prilude"*) with *"Intermède instrumental"* two stage technicians are needed. At **F** they will come and take away the chairs from the stage, as quickly as possible and in parallel with the three musicians leaving the stage. The stage technicians dress in black. Clothes must cover the arms as well.

ALL musicians excepting the 2d percussionist are ON STAGE.
The 2d percussionist is on BACKSTAGE, preferably 'Jardin*' side.
The cello player is visible to audience while the other musicians
are hidden (behind a removeable curtain or in darkness).

(to be superimposed on the end of "Prilude" -(cue) version // "(a) Social life")

alinGherman (*1981)
opus 74

B

C

Senza misura

Tempo giusto ♩=90

A

Senza misura

B

Tempo giusto ♩=90

C

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D

11

Fl.

Ob.

Vc.

Vib.

ord.

mp *f* *mp sub.* *mp* *ff* *ff* *mf* *f*

ff *mf* *ff* *f* *mp*

mp *pp* *p* *f* *p*

con Ped.

E

19

Fl.

Ob.

Vc.

Vib.

ff *f* *mf* *f* *mf*

p *mp* *f* *mf*

mp *mf*

cantabile

3 *3* *3* *3* *3*

F REVEAL the ensemble
(by opening a curtain or
switching lighting ON for example)

26

Fl. *f* 5 7 6 pizz. aeolian

Ob. *mf* 5 *mf* 3 *mp* very fast, slightly irregular

Vc. *mf* 3 *mp* very fast, slightly irregular

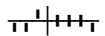
T.-t. 5/4 with finger *mp* medium beater

Tamb. 5/4 *ff*

Vib. 5/4 *mp* medium mallets

F *gliss.* *ff* 1.v. sempre *f* 7 7

Hp. *gliss.*



Fa ♭
Ré ♭

28

Fl. *ord.* *ff* *f*

Ob. *f*

Vc. *ff* *f*

Vib. *mp* *f*

Hp. *ff* (l.v.) *mf*

Ré # Si b Fa # La b